

**SECRET**

INSCOM  
GRILL FLAME  
PROGRAM

CLASSIFIED BY: MSG, DAMI-ISH  
051630Z JUL78  
REVIEW ON: Feb 2001

NOT RELEASABLE TO FOREIGN NATIONALS.

**GRILL FLAME**

**SECRET**

**SECRET**

SUMMARY ANALYSIS

REMOTE VIEWING SESSION 856

1. (S/NOFORN) This report provides documentation of a remote viewing session conducted for training purposes only.
2. (S/NOFORN) The protocol used for this session is detailed in document GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
3. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the targeted site. At TAB B is the target cuing information.
4. (S/NOFORN) Post analysis on target viewing indicates the viewer had a considerable amount of correlation. Attention is invited to Report 857 on the same target. The viewer's attitude was positive. This was the first session with a new interviewer.

**SECRET**

NOT RELEASABLE TO FOREIGN NATIONALS

**SECRET**

TRANSCRIPT

REMOTE VIEWING SESSION 856

#66: This will be a remote viewing session for 0900  
08 February 1982.

Relax, relax, relax, relax, just relax, relax  
and concentrate solely and completely on your  
target for this morning. Relax, relax, relax  
relax. Focus solely and completely on:

40 degrees, 31 minutes, 00 seconds North  
115 degrees, 13 minutes, 55 seconds West

Concentrate, concentrate on the target, and  
describe the target to me.

PAUSE

#25: Road, crusting a hill, desert road. ✓

#66: Yes.

#25: Keep wanting to make it in ah, Huachuca, and  
I'm fighting that back.

#66: Don't talk to me. Keep thinking about the target.

PAUSE

#25: Mountains to the right.

#66: Good.

#25: Valley to the left. Mountains beyond the....beyond  
the valley on the (mumble) mountains. It's just  
like I sat down on a desert road. Nothing around.

#66: Tell me about your position of observation.

#25: Standing on the road.

#66: Move straight up 500 feet and describe the scene  
below you. Take your time, and tell me only about  
the target.

**SECRET**

**SECRET**

#25: Blue truck. (Mumble)

#66: Relax for a moment and listen to the sound of my voice. As you look down on the target now consider the focal length of your viewing lens. You may change the focal length or change your altitude to better see the target. Do so now, and describe the target to me.

PAUSE

#25: Square. It's a fence, a square, chain linked fence. Trucks on the outside of the fence. Slab, slab of concrete. It's got doors in it, and lying flat on the ground.

#66: Describe the terrain around the target to me.

PAUSE

#25: It's a desert. ✓

#66: Describe the foilage around the target to me.

#25: Sparce. It's ah..... I got a pair of cactus, (mumble) cactus. The other bushes, I don't know what they are. I can't describe either, tried. ✓

#66: Look at the target. Perceive only the target. As you perceive the target, tell me of your position of observation.

#25: I'm getting two views.

#66: Describe them to me.

#25: One is off to the corner of the square, and one is directly above the square.

#66: Focus now on the target, focus now on the target, and describe the color of the square to me.

#25: Sandy color inside, red, coral like...dark on the outside the square.

#66: Describe the activity of the target location to me.

#25: Men (phonetic)

2 **SECRET**

**SECRET**

#66: I have no further questions concerning the target. I would like, now, to give you a moment to examine the target without question and without you needing to report. Do so now.

PAUSE

#25: I think it's underground...activity's underground.

#66: All right. Remembering the perspectives you've had, remembering the perceptions you've had concerning this morning's target...review the imagery in your mind and remember, remember clearly, cleanly and precisely all that you have perceived. And, prepare yourself now to draw those perceptions you have had.

**SECRET**

**TAB**

**SECRET**

## REMOTE VIEWING SESSION 856

(DRAWING NARRATIVE)

#25: Okay. I'll describe the drawings now.

Drawing 1 is a scene that I first saw when I heard the coordinates and sort of lit down on the ground, and it was right here, at this road, ah, with mountains to the right, mountains in front of me and a valley to the left. And, I've drawn a little arrow over here indicating the direction from here that I thought the target was. So, I came down some place and had to move to the target, because I wasn't right on the target, I don't think.

#66: What you're saying you found something interesting to the right of the road which you eventually described.

#25: Well, this road I recognized. I thought as the road to Ft Huachuca from Vincent. And.....then I went over to the target which was over to the right..... and I'm pretty sure that I overlayed the target in there, and made it one of those missile sites right along with.....the one that's closest to the road to Ft. Huachuca there.

Drawing 2 is a picture of what...a drawing of the target....a fence.....I tried to make a fence, I tried to draw in the concrete pad.. I tried to draw in the doors that I saw on the concrete pad.

#66: At what time did you perceive drawing 2. I had asked you to go up in the air somewhat. You talked about a concrete pad. Is this before or after you went up?

#25: This is.....ah.....I can't draw a perspective on here, but if I held a finger right over the top of the page as that indicating the top of the drawing from...ah...perpendicular to the pen I had ...ah... two images when you asked me to go up, and that was ...one was up and one was right where I'm looking now....ah...sort of off to the...bottom corner of the target. And, they were, they were, either simultaneously or happening one right after the other. Really fast.

**SECRET**

**SECRET**

- #66: Am I to understand then, that you perceived the target from some altitude?
- #25: Yes. Ah...I did. The horizon is drawn in the line above. This was a higher elevation..... This was lower down here.
- Okay. And, drawing 3 is kind of a sketch of the overhead in its relation to where I felt like I landed, which was probably one to two miles from here.
- #66: Okay. So, you came down on a road, and then perceived, what you thought was the target, off to the right.
- #25: Over there. Yeah.
- #66: Okay.
- #25: And, I went there.
- #66: Okay. At least there was something interesting over there to look at as opposed to this road. Because, you had first said there was nothing out there.
- #25: There's a tower shape over here. I should probably draw that, but it's not...there's nothing there. It's like...long abandoned. And that's it.
- #66: Okay. Anything further you want to add?
- #25: No.
- #66: Well, I'm not sure that it was a good session. I felt like I overlayed most of what I saw, and right...it was right out of memory.
- #66: At what time did you get this...the memory connection or this overlay feeling?
- #25: As soon as you read the coordinates and I saw the image I drew, or attempted to draw in drawing 1. I realized where it was, and then, at the same time realized target was to the right, and then I just painted in the target as being one of those Air Force missile sites.
- #66: Okay. Prior to that then, what would your raw perceptions then of the very first things, before you had some sort of memory recollection. What type of terrain that you had landed on and so forth.

**SECRET**



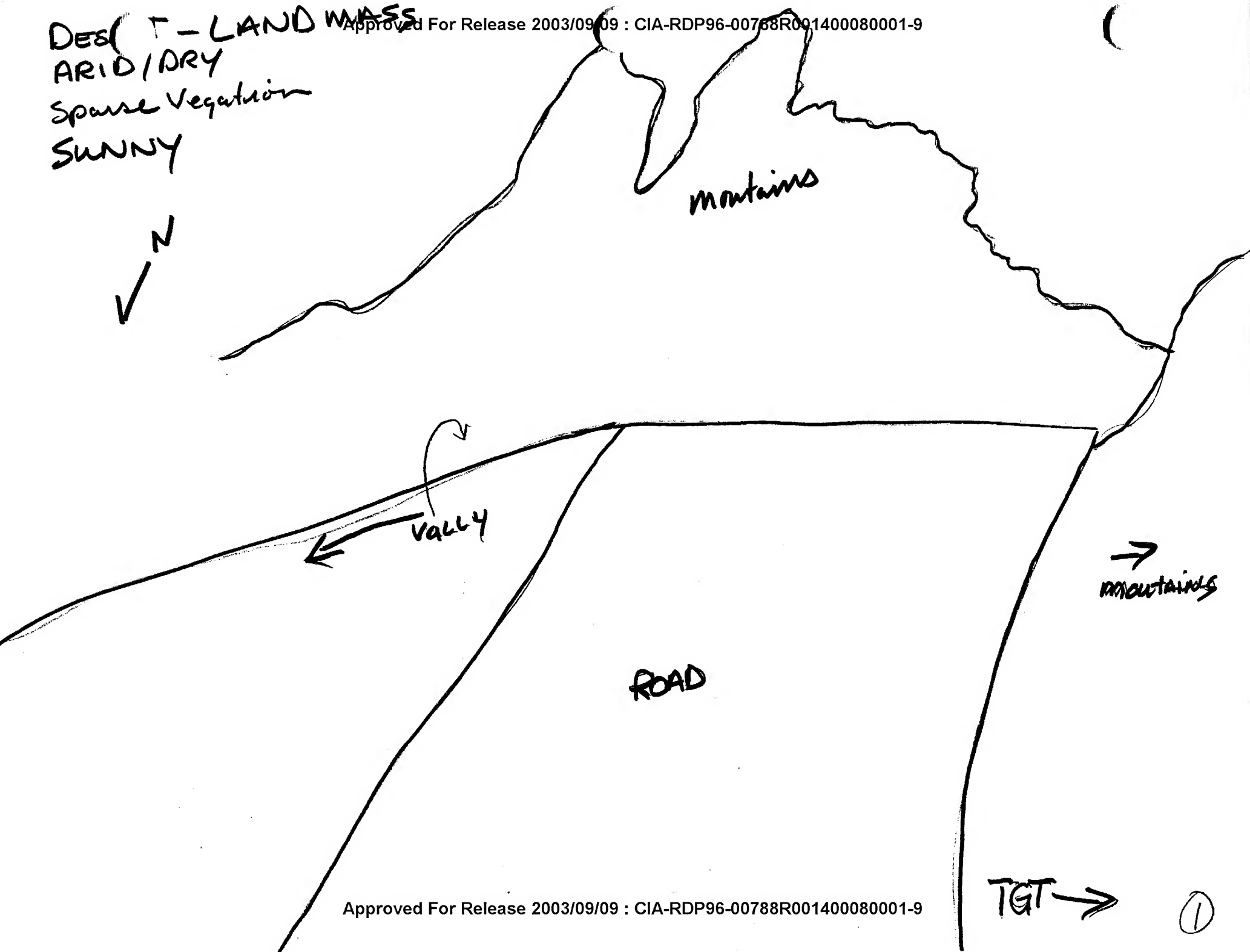
SECRET

- #25: Okay. It was desert. It was arid or dry. There was not sparce vegetation...there was sparce vegetation.
- #66: What was the weather like at this time?
- #25: Clear day. I didn't notice any...the sun shining. Sunny, blue sky. What are those four things you want me to report? What are they?
- #66: Just, generally speaking you said you had a land mass area.
- #25: Yeah. Desert, land, mass. Okay.
- #66: And, these, these things then, you perceived before you had some sort of memory trace or interference in analysis there.
- #25: Yeah.
- #66: It's a difficcult thing to fight because you always want to analyze it, and your brain is more than willing to compare it with all available information.
- #25: Yeah, and that's just what I painted it into. Just quickly. So fast that I couldn't control it at all.
- #66: Aha. Any other comments you would like to make?
- #25: No.
- #66: Okay. That will do it then.

SECRET

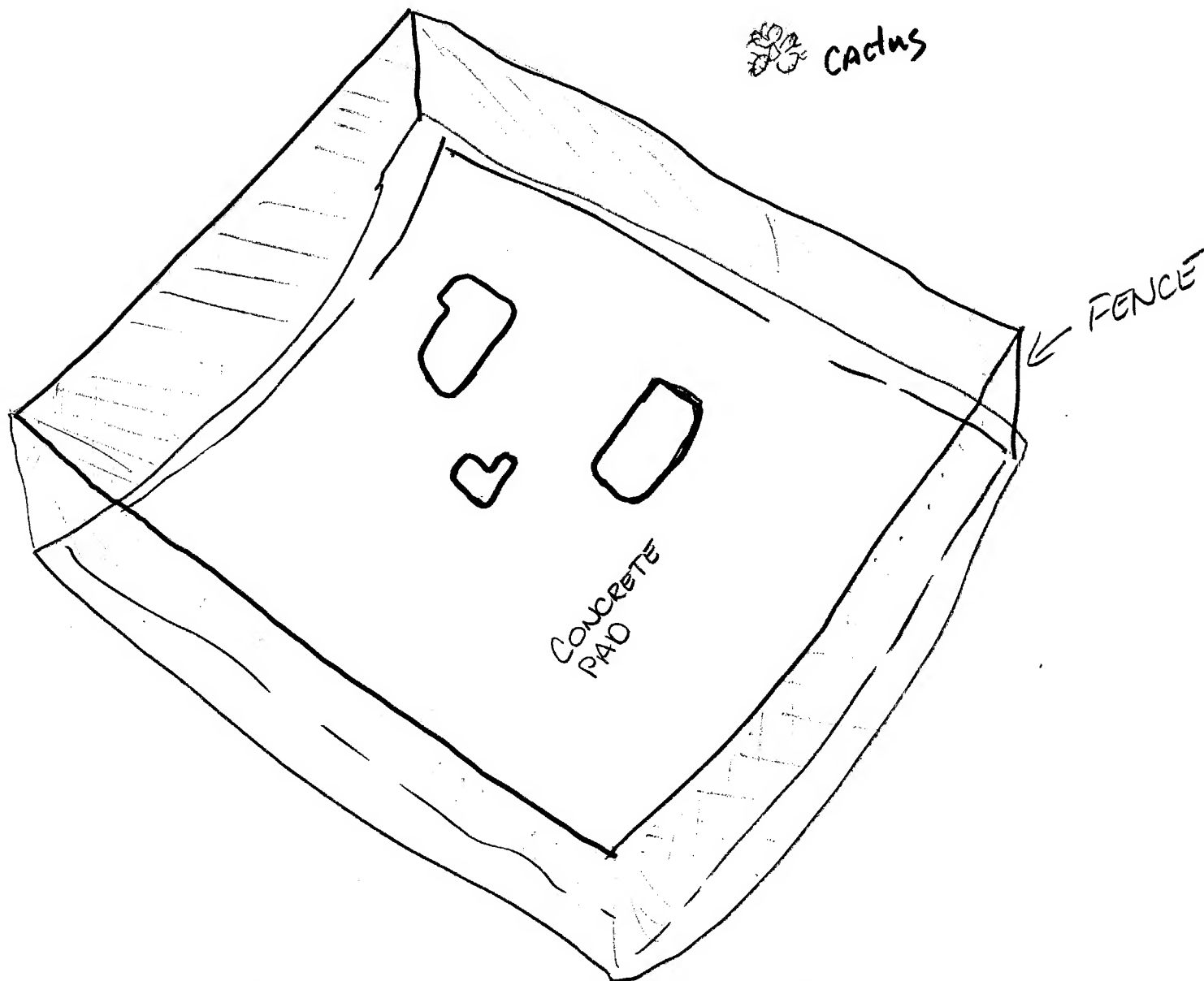
DESERT - LAND MASS  
ARID / DRY  
Sparse Vegetation  
SUNNY

Approved For Release 2003/09/09 : CIA-RDP96-00788R001400080001-9



Approved For Release 2003/09/09 : CIA-RDP96-00788R001400080001-9

Higher Elevation



LOWER Elevation

mountains

mountains

TOWER



1-2 miles



← VALLEY with mountains  
Beyond.

LITTLE ROAD

BIG ROAD

**TAB**

STAT

Approved For Release 2003/09/09 : CIA-RDP96-00788R001400080001-9

Approved For Release 2003/09/09 : CIA-RDP96-00788R001400080001-9

40° 31' 00" NORTH

115° 13' 55" WEST

Nevada